Linguistic and Extralinguistic Aspects of Audiovisual Translation

© **Liu Sihan, Svetlana A. Fetisova**
*Irkutsk National Research Technical University,
Irkutsk, Russian Federation*

Abstract. This research is devoted to the study of linguistic and extralinguistic aspects of film discourse and the analysis of the problems of audiovisual translation. Researchers take film discourse as a new kind of communicative means and study it from various points of view related to numerous approaches. Despite the fact that there are a great number of studies based on the film discourse and peculiarities of its translation, the issue of adequate adaptation of the film discourse when translating from one language to another remains disputable and controversial, as well as relevant. Nowadays European languages are those which appeal to researchers when compiling guidelines and conducting research in the field of audiovisual translation, while audiovisual translation both from Chinese and into Chinese needs systemizing. There are still few sources to provide information to develop and improve mechanisms as regard to from-into-Chinese audiovisual translation process. To determine effective ways of audiovisual translation, this study analyses translation transformations from both theoretically and a practically.

Keywords: film discourse, audiovisual translation, translation transformations, translation strategies

Лингвистические и экстралингвистические аспекты кино/видео перевода

© **Лю Сыхань, С. А. Фетисова**
*Иркутский национальный исследовательский технический университет,
г. Иркутск, Российская Федерация*

Аннотация. Данная работа посвящена изучению лингвистических и экстралингвистических аспектов кинодискурса и анализу проблем кино/видео перевода. Как новый вид коммуникативного средства, кино постоянно оценивается исследователями в различных областях. Несмотря на большое количество исследований, посвященных кинодискурсу и особенностям его перевода, вопрос адекватной адаптации кинодискурса при переводе с одного языка на другой до сих пор вызывает массу вопросов и остается актуальным. На сегодняшний день составляются руководства и проводятся исследования в основном в сфере киноперевода европейских языков, однако кино/видео перевод с китайского и на китайский язык нуждается в систематизации и выработке способов или средств совершенствования процесса перевода. Для определения эффективных способов кино/видео перевода в данном исследовании анализируются подходы к изучению кинодискурса, а также переводческие трансформации как с теоретической, так и с практической точки зрения.

Ключевые слова: кинодискурс, кино/видео перевод, переводческие трансформации, стратегии перевода

Film discourse as a recently gaining popularity phenomenon gets researchers to study it from different points of view. There have naturally appeared a lot of approaches to study film discourse due to its wide application in various scientific and related fields. These approaches make it possible to consider film discourse from all possible angles, when highlighting its certain features and functions. Film discourse is of interest for interdisciplinary study. Film discourse is supposed to be the subject of study of linguists, psychologists, cultural scientists, film critics, sociologists [1].

Let us proceed with the approaches which make the focus on the linguistic and cultural features of film discourse. Yu.M. Lotman considers cinema as a communicative system, believing that scenario writers, actors, film directors, all the film producing staff intend to convey certain ideas / values, etc. directly, as well as implicitly, through their product. However, it is necessary that spectators should be aware of and be able to understand the film language to understand so deeply hidden motives and ideas [2].

Thus, the linguosemiotic approach helps to consider the film discourse as a semiotic system, where, both linguistic and non-linguistic signs, symbols, indexes, and icons get along.

The linguistic system of this discourse is represented mainly by signs-symbols, as the words of the natural language are designated. They can be found both in written form: notes, inscriptions, end credits, initials, subtitles, writing – and in oral form: songs, stories, jokes, voiceover texts, sounding speech of actors [3]. The non-linguistic side of any movie is mostly made up of technical and natural noises, images of people, music, gestures, animals, objects, facial expressions. In the film discourse, different types of signs are combined in a special and tricky way. There when combining simplest signs or units, more complex new signs arise, while they can also combine and create signs of even more complex structures of the second, third level. It helps to create a unique level structure of the film discourse. At the same time, combining symbols not only develops, but also forms new symbols, and sometimes create unique symbols, while these unique symbols, combined with simpler ones, continue their evolution [4].

The semiotic-synergetic approach is a synthesis of achievements of various sciences: philosophy, synergetics, semiotics, cognitology, linguistics. From the point of view of this approach, film discourse is perceived as a set of texts that provide the result of a uniquely designed idea, a complex set of reactions of the moviegoer and the film text that brings the discourse into the space of the semiosphere. Such an integrated approach provides a unique opportunity to comprehensively explore all aspects of film discourse as a multidimensional linguistic phenomenon [4].

On the part of sociolinguistics, the film discourse is considered as a certain way of perceiving reality, giving a multifaceted interpretation or reinterpretation of various categories of human life and society as a whole, such as love, power, time. space, freedom, duty. Owing to demonstrating the image of the typical participants of the discourse, cultural values, film images, social communication styles, film discourse assumes the role of a source of general social knowledge, objectifying the perception of the surrounding reality [5].

The cognitive-discursive approach studies in detail the parameters of the film discourse, such as: spheres of communication (state, time, environment, place and etc.), communication goals (educational process, information exchange, impact on the addressee, maintaining emotional contact, establishing business relations), participants of the communication (which includes a general characteristic of all the characters or a minimal set of socio-situational indicators), the method of communication (analysis of the verbal component and the type, format of dialogue or monogog and the tone of communication), the communicative environment (methods of transmission, transmitted/received information, potential communicants, speech acts), and necessarily a detailed examination of the visual component, which, in turn, can both complement the verbal material and contradict it [5].

The linguistic approach is aimed at studying directly the linguistic component of film discourse, both oral (film monologue, film dialogue, film speech, film citation) and written ones (notes, film notes, screenplay, subtitles). However, studying only the verbal component of a movie in isolation from the video sequence will not provide a full semantic picture. For example, the linguocognitive approach emphasizes the importance and necessity of involving a visual component for the study of film discourse [6].

The translation-synergetic approach considers the film discourse as a kind of unity of verbal and iconic signs in the implementation of successful cross-cultural communication. According to the definition of this approach, different meanings are formed in the translation space of the film discourse: reflective, individual-about, polymodal, culturological, irradiating, factual, iconic film meanings, which allows you to create certain fields: translator's field, phatic, energy, content field, film recipient field, audiovisual field. The synergy of the above-enumerated fields creates a harmonious translation [7], allows solving problems of an intercultural nature, difficulties associated with the translation of a film with the help of duplication or subtitles, features of adaptation of the socio-cultural aspect for viewers around the world.

The discursive approach studies film discourse as a separate type of discourse with an emphasis on its main characteristics, such as, for example, linearity, intertextuality, precedent [1]. The approaches to the study and understanding of film discourse considered in our work show how broad, voluminous, multi-

layered and multifunctional this topic is. When studying this discourse from the side of a new science or a related discipline, new facets of vision and understanding of this phenomenon are highlighted; it becomes possible to learn new functions, capabilities, properties, and take an alternative look at the nature of the film itself [7-8].

K. Ryce distinguishes audio-medial texts recorded in writing, but coming to the recipient through a non-linguistic medium in oral form (speech or song), perceived by him by ear into a separate group; moreover, extralinguistic secondary means contribute to the development of a mixed literary form to varying degrees. A distinctive feature of this group of texts is the following requirement for translation: it must provide an impact on the listener of the translation text identical to that exerted by the original on the listener of the source text [9].

The text of the film is presented in the form of dialogues, voiceover comments, lyrics and inscriptions. Unlike other types of translated texts, it has its own characteristics: it is limited by the time frame of sound, which makes amplification impossible; it is designed for instant perception; therefore, it must be as informative and understandable to the viewer as possible; and it is also accompanied by a video sequence that determines the choice of possible translation options.

Translation of feature films is a special kind of artistic translation, the purpose of which is to implement full–fledged interlanguage aesthetic communication by interpreting the source text implemented in a new text in another language [10]. Consequently, two sets of features can be noted in the audiovisual translation. Firstly, the peculiarities caused by the language of cinema itself, and, secondly, the need to comply with the criteria of literary translation.

In audiovisual translation, it is important to take into account the relationship between images and text material, pay equal attention to verbal and nonverbal means of expression. However, it can be difficult to find an equivalent when a phrase in the source language is accompanied by a characteristic gesture. Often sign languages in different cultures do not coincide.

The translation must correspond to the cultural and historical environment. The work created by film directors on the basis of the culture they share, has a different addressee. Inaccuracies are inevitable in his perception of the "alien" phenomenon. The translator can only affect the audio level of the film, and the information embedded in the soundtrack and visual series remains unchanged. Meanwhile, both the image and the sound design contain many social and cultural allusions and metaphors that are understandable to the viewer of the original version and not transparently perceived by the viewers of the translated version. The translator can restore this information only partially, for example, when translating songs and inscriptions, as well as when introducing brief explanations into the dialogue.

The translator deals with the spoken language, that is, with the manifestations of the speech consciousness of a particular people [11]. Therefore, when translating, it is important to take into account the difference between the cultures and pictures of the world of the creators of the film and the generalized viewer of the translated version.

The language of the characters in the film is the author's stylization of natural colloquial speech, which often includes different registers of communication – from official style to vulgarisms. The transfer of these nuances in translation to preserve the style of the original is difficult to tackle, while is a challenge. For example, in Chinese, as Chinese stylistics researchers have repeatedly noted, obscene words do not sound as rude as in Russian. Therefore, most often in the Russian text, these crude speech formulas are softened and transmitted using more neutral equivalents [12– 14].

When analyzing the subtitles of films translated into Chinese, the following translation transformations were revealed.

(1) Specification / concretisation. Language in movies is often used to interpret the spiritual world of characters. There are many words to describe human thoughts and feelings, so explicit instructions are often used to express such intense thoughts and feelings. Some films have complex plots, and various relationships of the characters are intertwined with each other, the use of concretization allows you to directly interpret the relationships of the characters, which is

convenient for the viewer to understand the content of the film. For example, in the movie "The Killer's Story" there is this line: *Bubba was my best good friend* (巴布是我最好的的)） *And even I knew that ain't something you can find just around the corner*. The main characters Ah Mo and Babu are best friends, and the friendship between them is very precious, so the literal translation of this phrase "连我也明 白 白是 是的" does not suit the Chinese audience.

(2) Adaptation. Due to the peculiarities of many historical allusions and well-known aphorisms in Chinese-language and English-language films, when translating, one should look for similar Chinese sayings and idioms-allusions to make the translation more transparent, for example, the English proverb "*love me, love my dog*", translated into Chinese as "*aiwū jíwū*" which means *to love not only the house, but even the crows on its roof*" which figuratively means *"in loving a person, love everything connected with him"*.

(3) Modulation. The line from the American film "Iron Man": *"We were like peas and carrots"* is interpreted as 我 们亲密 无 间 *women qinmi wujian* "*We are close*". Peas and carrots in the original text are common products in American life, and Americans love these two products very much. When translated literally, the Chinese audience will be puzzled, but the meaning of this phrase is easy to understand when it translates as "*we are close.*"

Thus, the analysis of the approaches to the study of film discourse shows that achieving a harmonious audiovisual translation is a complex and multifaceted task. Culture is the background of the language activity, and language is a means of translation. When we communicate with members of another culture, it is difficult to communicate effectively with the language only, so the translator plays a key role to communicate all the cultural peculiarities. A lot of problems can arise when translating national-specific realities if we do not understand cultural differences or we have little basic or background knowledge.

Список источников

1. Лотман Ю. М. Семиотика кино и проблемы киноэстетики. Таллинн: Ээсти Раамат, 1973. 140 с.
2. Горшкова В. Е. Перевод в кино. Иркутск: ИГЛУ. 2006. 278 с.
3. Слышкин Г. Г., Ефремова М. А. Кинотекст (опыт лингвокультурологического анализа. М.: Водолей Publishers, 2004. 153 с.
4. Зайченко С. С. Семиотико-синергетическая интерпретация особенностей организации художественного кинодискурса (на материале англоязычных художественных фильмов исторического жанра)». Челябинск, 2013.
5. Кислицына Н. Н., Служкина А. Г. Лингвокогнитивные особенности кинодискурса (на материале англоязычных диалогов подростков) // Вестник Кемеровского государственного университета. 2019. Т. 21. № 2. С. 513–520.
6. Назмутдинова С. С. Пути достижения гармонического перевода в кинодискурсе // Весник Челябинского ун-та. Вып. 17. 2007. № 22 (100). С. 86–91.
7. Nevolina K., Cronbach Van Boom J., Podkamennaya E., Fetisova S. Distinctive features of the temporal system of moral discourse exemplified in German-language media texts / Advances in Social Science, Education and Humanities Research. URL.: https://www.atlantis-press.com/proceedings/ismge-19/125912524 (08.08.2022).
8. Fetisova S., Podkamennaya E., Nevolina K. Difficulties of translating creolized electronic entertainment texts. URL.: https: // www.futureacademy. org.uk/ files/images/upload/SCTCMG2019FA126.pdf (17.10.2022).
9. 李运兴.字幕翻译的策略.中国翻译，2001（7）
10. Райс К. Классификация текстов и методы перевода // Вопросы теории перевода в зарубежной лингвистике. М., 1978. С. 202–228.
11. 郭建中.实用性文章的翻译(下)[M].上海:上海科技翻译,2001.
12. 刘学云.翻译新论[M].武汉:湖北 教育 出版社,1996.
13. 孙迎春.翻译学语林[M].济南:山东大学出版社,2003.
14. 孙致礼.文化与翻译[J].外语与外语教学.大连外国语学院学报,1999,(11).

Information about the authors / Информация об авторах

Liu Sihan,
Master's student,
Baikal Institute of BRICS,
Irkutsk National Research Technical University,
83 Lermontov St., Irkutsk 664074,
Russian Federation,
1746674244@qq.com

Svetlana A. Fetisova,
Associate Professor of Department
 of Humanitarian Sciences,
Baikal Institute of BRICS,
Irkutsk National Research Technical University,
83 Lermontov St., Irkutsk 664074,
Russian Federation,
s_fetisova@mail.ru

Лю Сыхань,
магистрант,
Байкальский институт БРИКС,
Иркутский национальный исследовательский
технический университет,
664074, Иркутск, ул. Лермонтова, 83,
Российская Федерация,
1746674244@qq.com

Светлана Анатольевна Фетисова,
кандидат филологических наук,
Байкальский институт БРИКС,
Иркутский национальный исследовательский
технический университет,
664074, Иркутск, ул. Лермонтова, 83,
Российская Федерация,
s_fetisova@mail.ru